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for

April, 1944

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THE GRAMOPHONE SHOP, Inc.

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NEW YORK 17, N. Y.

The Gramophone Shop, Inc.

The World's Best Recorded Music
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Vol. VIII

Record Supplement for April, 1944

No. 4

ARCADELT (JACOB)

ARCADELT: Ave Maria (trans. McDonald) & BACH: Fugue a la Gigue (trans. Cailliet). Boston "Pops" Orchestra, conducted by Arthur Fiedler. 10" record (2 sides) No. V-10-1070; price 79c.

Bring those eyebrows down from the ceiling; this is practically the record-of-the-month. Those fugitives from the Philadelphia Symphony, Mr. Harl McDonald & Mr. Lucien Cailliet have, of course, had a transcriber's field-day. But at least as far as the Bach is concerned, it's all in fun and all to the good—perfect proof that Johann Sebastian did not always swing his contrapuntal lariat in an old Chorale.

We had always thought that "Pop Goes the Weasel" was an English folk tune, but it (or the spirit of it, anyway) turns out to be just J. S. Bach á la Cailliet, pungently spiced by Mr. Fiedler and the orchestra, and served to a queen's taste by Victor engineers. The result is a fugue sundae that'll have even the children dancing in the streets.

But if V-10-1070-B sounds like nothing so much as an early Beethoven scherzo, V-10-1070-A is on the reverse side in more ways than one. Mr. McDonald has taken his cue from the Stokowski paint-box and decked out Arcadelt's unpretentiously melodious setting of the "St. Gregory Hymnal, Proper Offertory for the 4th Sunday in Advent and other occasions" like a Technicolor dream—complete with chimes. Conductor and orchestra play the arrangement for more than it's worth, and the recording is brilliant.

What do you want for 79c—the Mass in B Minor?

BACH (JOHANN SEBASTIAN)

BACH: Fugue a la Gigue, see ARCADELT: Ave Maria.

BACH: Prelude & Triple (St. Anne) Fugue, E Flat (trans. Stock). Chicago Symphony Orchestra, conducted by Frederick Stock. Two 12" records (4 sides) in Set VM-958†; price complete with album \$2.62.

For the second month in a row we are faced with a recording of the same Bach masterpiece—the famous Triple Fugue, which acquired its subtitle from the striking similarity of its chief theme to that of William Croft's St. Anne Hymn (better known as O God, Our Help in Ages Past). The March issue of the SUPPLEMENT praised a forthright performance on the Hammond Organ of Gloucester, Mass. (V-11-8528) by Joseph Bonnet, who, to get the score on a single disk, unfortunately had to omit the beautiful *Prelude*.

At long last the much heralded orchestral transcription of the entire work is in Stock—and that is a pun. For the late Doctor has, on all counts, shot the works. The bassoon, for instance, frequently has the principal melody, and the third section of the fugue is prefaced by a hot lick on the kettledrums! But put your mind at ease; there is no solo by the kitchen stove.

The performance is on a par with the arrangement. The conductor's attack is nothing if not emphatic, and unlike Dr. Stokowski, his more notorious predecessor at this sort of thing, Dr. Stock seems to have had a little difficulty in controlling the contrapuntal balance of the orchestral choirs.

There is more than one indication that the musicians, too, weren't at their very best when this recording was made. The horn and woodwind players were apparently suffering from nervousness, and the strings more bent on rhythmic exactitude than on tonal beauty.

If all this suggests that you'd better avoid VM-958, such is not quite the case. A good deal of the essential Bach emerges from this orchestral exercise, which if not so profound as the original, is certainly more exciting than Bonnet's moving but quieter performance.

Dr. Stock's tempi are not always consistent, but his careful regard for the music's larger outlines, his conscientious attention to the relationship of individual phrases and sections to the whole, result in greater justice to the composer than most of Stokowski's orgiastic Bach arrangements and performances.

VM-958 is, in short, hardly the transcription and reading one might have heard from Bach himself, but the composer might well have welcomed the resources of modern orchestral coloring, and he would certainly have approved Stock's sincerity of approach.

Lovers of Bach well know whether or not they can stomach transcriptions of any kind. Open-minded enthusiasts will probably want both V-11-8528 and VM-958, if only for the best available recording of the *Prelude*. But VM-958 is a "must" for those who find Bach's music difficult to get at, or archaic in appeal. And it is a sure-fire introduction for those who are investigating the composer for the first time.

The recording is loud and full, but not as clean and well-balanced as that accorded the conductor's performance of the *Chausson Symphony* (also in last month's SUPPLEMENT). Surfaces are quite satisfactory.

BACH: Stokowski Transcriptions. Philadelphia Symphony Orchestra, conducted by Leopold Stokowski. Three 12" records (6 sides) in Set VM-963; price complete with album \$3.67.

The selections "arranged" for orchestra by the conductor include:

Sonata, E Flat Major, for Pedal Clavier—1st Movement.
Adoramus Te (Palestrina)
Ich ruf' zu Dir, Herr Jesu Christ (Chorale-Prelude)
Prelude & Fugue, E Minor
St. John Passion—Es ist vollbracht.

Not received before our press deadline. To be reviewed in a forthcoming issue.

BLOCH (ERNEST)

BLOCH: *Baal Shem & Nigun*. Mischa Elman (violin). 12" record (2 sides) No. V-11-8575; price \$1.05.

Not received before our press deadline. To be reviewed in a forthcoming issue.

BRAHMS (JOHANNES)

BRAHMS: *Sapphische Ode* & **PFITZNER:** *1st der Himmel darum in Lenz so blau*. Friedel Beckmann (mezzo-soprano) & Bruno Seidler-Winkler (piano). 10" imported records No. G-EG6846; price \$1.57.

This coupling of one of Brahms' more frequently recorded lieder with a similar essay by the modern German conductor-composer, Hans Pfitzner, does not afford as much contrast as one might expect. Pfitzner's roots are thoroughly nineteenth century; by not so much as a dissonance does he reveal interest in musical developments since the climax of German romanticism. On its own conventional level, though, *1st der Himmel darum in Lenz so blau* is a pleasant companion for the lovely *Sapphische Ode*.

Mme. Beckmann is clearly an old hand in this field. Her dynamic shadings reveal remarkable interpretive skill, and her phrasing is neatly controlled. The fact that her attack is frequently hesitant and that her tones occasionally tend toward nasality may therefore be excused on the grounds that at this recording session she was not at her best.

A Beckmann at second-best is still preferable to the great majority of *lieder*-singers, especially when given such knowing accompaniment as Bruno Seidler-Winkler provides here. One would have to go to a Marian Anderson to find a voice similar in coloring, power, and range.

We have just received a limited supply of G-EG6846, excellently recorded and more than satisfactorily pressed.

CHOPIN-LISZT

CHOPIN-LISZT: *Seventeen Polish Songs Op. 74—No. 1, The Maiden's Wish & No. 15, The Return Home* & **SCHUMANN:** *Spanisches Liederspiel, Op. 74 (arr. Taussig)—No. 9, Der Contrabandiste*. Sergei Rachmaninoff (pianist). 12" single record No. V-11-8593; price \$1.05.

Not received before our press deadline. To be reviewed in a forthcoming issue.

DUPARC (HENRI)

John Charles Thomas (baritone) & Victor Symphony Orchestra, conducted by Frank Tours. 12" record (2 sides) No. V-11-8568; price \$1.05.

Enthusiasts for the singing of John Charles Thomas can unfurl the flags, for Victor has herewith captured every nuance of his big, rich voice in a recording that is superlatively resonant and clean, and Mr. Thomas's diction is so nearly perfect that hardly a syllable is not crystal clear.

For this reviewer, at least, the rejoicing ends with that statement. The sweet *bel canto* of a Schipa would be ideally suited to Mattei's pretty little lyric, but our honest American's would-be Italianism is simply *bel can't-o*. And the only thing *triste* about Duparc's fragile *chanson* is that Berlitz accent.

Yes, the ambiguity in our phrase, "every nuance", was intentional. It is clear that Mr. Thomas either does not know what the words mean, or doesn't care. Fine vocal artistry would seem to demand more of a soloist than showering the listener with golden tone and letting the expression fall where it may.

The undervalued orchestra provides the only contrast of color in V-11-8568, but the pianoforte origin of the transcriptions is evident. V-11-8568 is a truly marvelous recording job.

DVORAK (ANTONIN)

DVORAK: Notturmo, Opus 40. The Halle Orchestra, conducted by Leslie Heward. 12" imported record (2 sides) No. C-DX1040; price \$2.10.

This lovely work for string orchestra is one of the most fascinating examples in the recorded literature of skillful eclecticism. Unlike many compositions with a similar title, it is a true "night-piece" with a broadly soaring melody in the upper strings ("the right hand" on piano) and broken chords in the lower registers ("the left hand").

Its clear kinship with the elegantly graceful slow movements of Brahms is obvious on first hearing. But the influence of Wagner is strongest. In orchestration and mood the piece owes its deepest debt to the first act overture to *Lohengrin*, altho there is a persistent motive borrowed directly from *Tristan und Isolde* and an echo of the famous stabbing horn from (of all things) Tchaikowsky's *Romeo and Juliet*, published in the same year (1870).

Such vivisection is actually needless and irrelevant, for *Notturmo* is a vital tone poem with an individuality of style and feeling quite its own, and we are duly grateful to English Columbia for making it available to us in such fine shape.

It is played with great beauty of tone by the strings of the Halle Orchestra, conducted with true lyric feeling by the late Leslie Heward. Such a sensitive, exquisitely modulated reading as this is itself a great tribute to his memory and can only increase the regret all music lovers must feel for his untimely death.

The Belle Vue Gardens in Manchester have an unfortunate hall reverberation that is not advantageous to recording technicians. Possibly to counteract this deficiency, the microphone seems to have been placed too far from the orchestra for maximum resonance and perfect balance. But the engineers have faithfully captured the string timbres in ample definition, and the surfaces are nothing short of superb.

The supply of C-DX1040—as of all imports for the duration—is limited.

DVORAK: Slavonic Dances—No. 1, C Major & No. 3, A Flat Major. St. Louis Symphony Orchestra, conducted by Vladimir Golschmann. 12" record (2 sides) No. V-11-8566; price \$1.05.

Apparently this is Dvorak month... and a good thing, too, considering the particular samples of his work discussed in this issue. Between the *Notturmo*, these dances, and the symphony (see Second Reviews), one can get a fairly complete coverage of the three major facts of the composer's workmanship—the lyric, the harmonic, and the rhythmic... not to mention the unusual geographical coverage of the interpretations—Czech, English, and American.

Much as one could wish it were otherwise, there can be little doubt that the St. Louis recording must defer to those from Prague and Manchester on matters of conductorial sensitivity, orchestral tone and accuracy, and acoustical balance.

Heaven knows that V-11-8566 is loud enough, but the pressings are such that only with a very sharp needle is the sound clean and bright. Moreover, the strange perspective of the microphone set-up results in an occasional solo where none was intended (not without comic results, as when a wayward horn in No. 3 tries desperately to keep up with his confreres).

Talich and the Czech Philharmonic still have the inside track on these gay and colorful morceaux, altho their recorded versions (V-11925/6) are not often in stock these days. But V-11-8566 is not really a bad buy, particularly if, admiring ensemble precision, you have a sense of humor. We loved the brasses.

FOOTE (ARTHUR)

FOOTE: Suite for Strings, E Major, Op. 63. Boston Symphony Orchestra, conducted by Serge Koussevitsky. Two 12" records (4 sides) in Set VM-962; price complete with album \$2.62.

Not received before our press deadline. To be reviewed in a forthcoming issue.

GRIFFES (CHARLES TOMLINSON)

GRIFFES: By a Lonely Forest Pathway & SACCO: Rapunzel. Eleanor Steber (soprano) & J. Quillian (piano). 12" record (2 sides) No. V-10-1071; price \$1.05.

Not received before our press deadline. To be reviewed in a forthcoming issue.

HAYDN (FRANZ JOSEF)

HAYDN: Symphony No. 103, E flat ("Drum Roll"). The Hallé Orchestra, conducted by Leslie Heward. Three 12" imported records No. C-DX1057/9; price \$6.30.

If Leslie Heward were alive today, Beecham and Walter might well be looking to their Haydn laurels, for in this one stroke the late Mr. Heward makes it quite evident that he was just as much at home in the eighteenth as in the nineteenth and twentieth century idiom.

He accentuates the gentle humor inherent in the serio-comic themes and underscores the downright witty ornamentation of the second and third movements—at once typical and superior Haydn theme and variations,

and minuet and trio. The Hallé Orchestra collaborates with evident delight in producing a performance that is the quintessence of elfin high spirits.

The recording was evidently made in the Belle Vue Gardens, Manchester, for the same hall reverberation is evident here as in the Dvorak *Notturmo* (above). But despite the slight boominess of the bass and faintness of the woodwinds, the choirs are beautifully balanced and the sound resonant and true. Indeed, the mellowness of tone is an interesting contrast to the brilliance of such recording as the Boston "Pops" type (c. V-10-1070, above).

With such a knowing performance and recording as this to sing its praises, No. 8 of the Salomon Set of Haydn Symphonies should be well on the way out of the relative obscurity to which it has been unjustly relegated. It is a superb piece of craftsmanship that, when available in as fine condition as on C-DX1057/9, is practically a "must."

The supply of these imported records is, of course, limited.

LIAPOUNOFF (SERGEIUS)

LIAPOUNOFF: *Lesghinka*, Op. 11. Alexander Brailowsky (piano). 12" record No. V-11-8568; price \$1.05.

The lucid keyboard technique of Brailowsky makes his playing relatively easy for engineers to record. If he has been slightly overmonitored here (resulting in an occasional blur of passage work), the technicians have miked the instrument with equal justice to both bass and treble registers and have imprisoned a high degree of resonance.

As a result of the effective pyrotechnics of this frankly romantic display piece add up to fairly good news for enthusiasts of pianoforte virtuosity. Pressings are hardly on the level of most imports, but they show definite improvement.

LIDDLE: *How Lovely Are Thy Dwellings*; see **SCHUBERT:** *Ave Maria*.

MATTEI: *Non è ver* see **DUPARC:** *Chanson Triste*.

MOZART (WOLFGANG AMADEUS)

MOZART: *Divertimento*, E Flat Major, K. 563. Jascha Heifetz (violin) William Primrose (viola). Emanuel Feuermann ('cello). Four 12" records (8 sides) in Set VM-959†; price complete with album \$4.73.

Mozart quite neatly disarms criticism of this delightful work by labeling it a "divertimento," instead of the more prosaic but more categorical string trio it is. However one chooses to list it, it is undoubtedly among the supreme essays of its particular kind—one that handsomely exploits the technical possibilities of the participating instruments, both individually and collectively, yet one that is as enchanting to hear a sixth time as it is a first.

An effective reading of such a score must either emphasize or play down the opportunities for virtuoso display. The Pasquier Trio, in a well-balanced and cleanly (if thinly) recorded performance (CM-351), chose the latter method. Their sensitive devotion to the meaning inherent in the notes resulted in close to a model of what good Mozart (and just plain good) playing should be. Moreover, they made the music sound as all fine chamber music should sound—great fun to play.

Considering the quality of their reading and of the work itself, one needs must blame Mozart's too modest, if quite appropriate, title for the fact that CM-351 has been one of the "duds" of the disk repertoire—so much so that it has been (at least temporarily) discontinued.

For the purpose of keeping the music on the record shelves, then, the new Victor version is certainly welcome. It is tossed off with superlative ease by three fiddlers who, to coin a phrase, need no introduction, either to you or to Mozartean style. And the bounce and vivacity of their playing is an open testament to the merry old time they had in the studio.

Victor engineers deserve a bow, too, for the luscious tones evoked by the artists have been faithfully captured in a recording that is richly sonorous. However, some crescendi and fortissimi are overmonitored to the point of blurring and crackling, and the surfaces are no asset.

VM-959 is list-priced at a dollar less than CM-351. But the two extra sides required by the Pasquier brothers are the means for a probing, relaxed reading which gives meaning to many passages that, at the hands of their more famous competitors, become mere empty display.

Even so, if you enjoy good music's lighter side, VM-959 is sufficiently attractive to merit a central position in your collection.

MOZART: *Sonata No. 12*, F Major, K.332 & *Romance*, A Flat Major, K. anh. 205. Eileen Joyce (piano). Two 12" imported records Nos. C-DX1034/5; price \$4.20.

Comparison of this excellent performance with the better-known recording by Casadesus (in CM-433) affords a unique contrast between the delicate French way of playing "Mozzar" and the more robust approach which, for the purposes of this review, we shall call "English."

Indeed, if the labels were removed from the records, one would be inclined to call Casadesus' reading the feminine one, so forthright and vigorous is Joyce's. She ripples through the challenging runs as if they were child's play (which they sound like), and she yields to no one in percussive accentuation.

Certainly Casadesus' is the more fluid performance, for Joyce is inclined to stringently separate her periods, and one could wish for less bearing down on the pedal. But the subtleties of Casadesus' reading are useful chiefly in his superior first movement; the second and third are all Joyce by a yard wide.

The dead sound of Casadesus' piano in domestic Columbia's studio recording is a sorry competition for the rounded, singing tones the English engineers have caught in these acoustically superb disks. Joyce's instrument is a bit distant from the microphone, but the advantage in full room sound thereby gained is eminently worthwhile. Surfaces are wonderful.

The lovely *Romance* on the fourth record side gives Joyce ample opportunity for her lyric feeling and her commendable control of dynamics, and she takes full advantage.

First come, first served on C-DX1034/5.

PFITZNER: *Ist der Himmel darum im Lenz so Blau*, see **Brahms:** *Sapphische Ode*.

PUCCINI (GIACOMO)

PUCCINI: *Tosca—Recondita Armonia*, Act I. & **VERDI:** *La Traviata—Sempre Libera*, Act I. Enrico Caruso (tenor), in the Puccini, & Lucrezia Bori (soprano), in the Verdi, & Symphony Orchestra. 12" record (2 sides) No. V-11-8568; price \$1.05.

Not received before our press deadline. To be reviewed in a forthcoming issue.

PURCELL: *Trumpet Voluntary*, see **REUBKE:** *Sonata for Organ, C Minor*.

REUBKE (JULIUS)

REUBKE: *Sonata for Organ, C Minor (On the 94th Psalm)* & **PURCELL:** *Trumpet Voluntary*. E. Power Biggs (organist). Three 12" records (6 sides) in Set VM-961†; price complete with album \$3.67.

Julius Reubke (1834-1858) was a precocious pupil of Liszt whose few extant compositions indicate a decided musical talent that might well have created enduring music, had death not cut short his career when he was only twenty-four.

The fact that the elder Reubke was a prominent organ builder undoubtedly contributed to Julius' single-minded devotion to an almost impossible task—the adaptation of Lisztian pianoforte technique to an instrument which, as Mr. Biggs points out in his excellent program notes, "by its nature is best fitted to flowing contrapuntal lines."

Perhaps the summation of Reubke's success at his task, and certainly his major work, is this three-part fantasia for organ in a mixture of early eighteenth and middle nineteenth century styles.

There are moments of dazzling virtuosity in the *Sonata in C Minor*, and contrapuntal passages are occasionally of Bachian clarity and ingenuity. But in attempting to force such an elaborately melodramatic style as Liszt's up the pipes of this instrumental Goliath, Reubke becomes no David. The challenging patterns of the second record side, for instance, clearly reflect their inspiration—they are as exciting, as pianistic, and as bombastic as Liszt's own *B Minor Sonata* . . . qualities that are only emphasized by the sonorities of the organ.

The composition is nevertheless an interesting experiment in music-making, one that can be heard repeatedly. A good test of its merits is that it is enjoyable without Reubke's "libretto"—carefully chosen portions of the 94th Psalm. Whatever one may think of literary connotations in music, however, it must be admitted that Reubke has done a fair job of translating into sound the angry, primitive piety of his text.

Over-reverberant upper registers and a rather dead bass result in blurred outlines and unclear textures, but considering the difficulty of miking the instrument (in this case, the organ of the Memorial Church, Harvard University), the engineers rate a nod of appreciation for this eminently loud and resonant recording. However, Biggs' playing impresses me as earnest but aimless. (This, in spite of the excellent job he does with Purcell's impressive *Trumpet Voluntary*, which occupies the odd sixth side). Surfaces are fairly smooth.

Our sincere thanks to Victor for an unhackneyed, noteworthy addition to their catalogue.

SACCO: *Rapunzel*; see **GRIFFES:** *By a Lonely Forest Pathway*.

SCHUBERT (FRANZ)

SCHUBERT: *Ave Maria* & **LIDDLE:** *How Lovely Are Thy Dwellings*. Richard Crooks (tenor) & Victor Symphony Orchestra. 12" record (2 sides) No. V-11-8570; price \$1.05.

Not received before our press deadline. To be reviewed in a forthcoming issue.

SCHUMANN: *Spanisches Liederspiel*, Op. 74 (arr. Taussig) — No. 9, *Der Contrabandiste*, see **CHOPIN-LISZT:** *Seventeen Polish Songs*, Op. 74, No. 1—*The Maiden's Wish* & No. 15, *The Return Home*.

SHOSTAKOVITCH (DMITRI)

SHOSTAKOVITCH: *New Russian National Anthem & United Nations on the March*. Paul Robeson (bass) & Keynote Orchestra and Chorus. 12" single record No. K-1200; price \$1.05.

Not received before our press deadline. To be reviewed in a forthcoming issue.

VERDI: *La Traviata—Sempre Libera*; see **PUCCINI:** *Tosca—Recondita Armonia*.

BOOKS

ANNALS OF OPERA. A new, but limited, supply of this monumental tome is again in stock. Price \$25.00.

BRUNO WALTER ON RECORDS

As this issue goes to press, Bruno Walter is celebrating his fiftieth anniversary as a conductor by tossing off in quick succession, for New York audiences, apparently effortless performances of three gargantuan masterpieces, any one of which would tax the energies of a far younger man—Beethoven's *Symphony No. 9*, Verdi's *Requiem*, and the uncut Bach *St. Matthew Passion* . . . not to mention regular appearances at the Metropolitan Opera House in behalf of such trifling composers as Mozart and Wagner. Mr. Walter is certainly not frightened by a full symphony orchestra and a stageful of vocalists.

The list of even his recorded performances reveals at a glance that the more challenging the work, the better he seems to like it. He has given us the outstanding readings on discs of such varied titans of the repertoire as Mahler's *Symphony No. 9*, Beethoven's *Symphony No. 3*, Schumann's *Symphony No. 4*, Beethoven's *Emperor Concerto* (twice), Mahler's *Das Lied von der Erde*, and Schubert's *Symphony No. 9*.

But a glance is apt to be misleading. Far from being the champion of exclusively outsize compositions, Walter is, except for his life-long crusading in behalf of his friend, adviser, and teacher, Gustav Mahler, perhaps best known for his superlatively warm and vigorous readings of the music of Johann Strauss! And he is second only to Sir Thomas Beecham as an interpreter of the symphonies of Haydn.

Certainly his performances of those seemingly strange bedfellows, Mahler and Strauss, will not likely be excelled in this generation. And therein lies a clue to his special genius. He is Viennese to the fingertips, with a gift for making the more lyrical aspects of a given work seem the *sine qua non*. Thus his sympathy with Schubert, Schumann—yes, and with Brahms. An excellent example of this personalized approach on records is his reading of the Beethoven *Eroica*. Against Toscanini's cataclysmic intensity, Walter pits a broad, expansive, singing style that sheds a refreshingly different illumination on the genius of the composer.

Sometimes Walter's affinity for charm overflows into sentimentality, and his tendency to linger over the more romantic passages sometimes bogs down into haphazard phrasing and sluggish tempos which are detrimental to dramatic vitality and ruinous to the work's architecture. But his readings are never without authority and when he is in top form, Walter can be depended on for a sensitive, modulated performance that sets a high standard for others.

With over a half-century of unflagging devotion to propagating the appreciation of good music throughout the civilized world, Bruno Walter well deserves his forthcoming year's retirement "to enjoy the privileges of a private person." We are meanwhile fortunate to have on discs so many examples of his best work . . . for our repeated enjoyment.

THE WALTER RECORDINGS

NOTE: Some of the records listed below are discontinued, others temporarily unavailable. However, a preponderant majority are either in stock or will be shortly. We cannot, of course, guarantee to have any record or album constantly on hand under present conditions.

BEETHOVEN

Concerto No. 5 for Piano and Orchestra, E Flat, ("Emperor"), Op. 73. Walter Geiseking (piano) & Vienna Philharmonic Orchestra. Five 12" records (9 sides) in Set CM-243 with Bach: *Partita No. 1—Menuets & Gigue.* Walter Geiseking (piano). Price complete with album \$5.78.

Concerto No. 5 for Piano and Orchestra, E Flat, ("Emperor"), Op. 73. Rudolf Serkin (piano) & New York Philharmonic Symphony. Five 12" records (10 sides) in Set CM-500; price complete with album \$5.78.

Concerto for Violin and Orchestra, D Major, Op. 61. Josef Szigeti (violin) & British Symphony Orchestra. Five 12" records (10 sides) in Set CM-177†; price complete with album \$5.78.

Carlolanus—Overture, Op. 62. London Symphony Orchestra. 12" record (2 sides) No. V-12535; price \$1.05.

Leonore Overture, No. 3. Vienna Philharmonic Orchestra. Two 12" records (3 sides) in Set VM-359† (with Beethoven: *Ruins of Athens—Overture, Op. 113.* Vienna Philharmonic Orchestra, conducted by Arthur Rose). Price complete with album \$2.62.

Symphony No. 3, E Flat, Op. 55 ("Eroica"). New York Philharmonic Symphony. Six 12" records (12 sides) in Set CM-449†; price complete with album \$6.83.

Symphony No. 5, C Minor, Op. 67. New York Philharmonic Symphony. Four 12" records (8 sides) in Set CM-498†; price complete with album \$4.73.

Symphony No. 8, F Major, Op. 93. New York Philharmonic Symphony. Three 12" records (6 sides) in Set CM-525†; price complete with album \$3.68.

BERLIOZ

Symphonie Fantastique, Op. 14. Paris Conservatory of Music. Six 12" records (12 sides) in Set VM-662†; price complete with album \$6.82.

BRAHMS

Academic Festival Overture, Op. 80. Vienna Philharmonic Orchestra. 12" record (2 sides), No. V-12190; price \$1.05.

Schicksalslied, Op. 54 & *O Heiland, reiss die Himmel auf* (motet), Op. 74, No. 2. New York Philharmonic Symphony & Westminster Choir (in English), conducted by John Finley Williamson. Two 12" records (4 sides) in Set CM-X223†; price complete with album \$2.63.

Symphony No. 1, C Minor, Op. 68. Vienna Philharmonic Orchestra. Five 12" records (10 sides) in Set VM-470†; price complete with album \$5.77.

Symphony No. 3, F Major, Op. 90. Vienna Philharmonic Orchestra. Four 12" records (8 sides) in Set VM-341†; price complete with album \$4.72.

Symphony No. 4, E Minor, Op. 98. BBC Symphony Orchestra. Five 12" records (10 sides) in Set VM-242†; price complete with album \$5.77.

CORELLI

Concerto Grosso, G Minor ("Christmas"). London Symphony Orchestra. Two 12" records (4 sides) in Set VM-600†; price complete with album \$2.62.

DVORAK

Slavonic Dance No. 1. New York Philharmonic Symphony. One side of 12" record No. C-11667-D in Set CH-X211† (with Smetana: *The Moldau*).

HAYDN

Symphony No. 92, G Major ("Oxford"). Paris Conservatory Orchestra. Three 12" records (6 sides) in Set VM-682†; price complete with album \$3.67.

Symphony No. 96, D Major ("The Miracle"). Vienna Philharmonic Orchestra. Three 12" records (6 sides) in Set VM-885†; price complete with album \$3.67.

Symphony No. 100, G Major ("Military"). Vienna Philharmonic Orchestra. Three 12" records (6 sides) in Set VM-472†; price complete with album \$3.67.

MAHLER

Das Lied von der Erde. Charles Kullman (tenor), Kerstin Thorborg (soprano), & Vienna Philharmonic Orchestra. Seven 12" records (14 sides) in Set CM-300†; price complete with album \$7.88.

Symphony No. 5—Adagietto. Vienna Philharmonic Orchestra. 12" record (2 sides) No. V-12319; price \$1.05.

Symphony No. 9. Vienna Philharmonic Orchestra. Ten 12" records (20 sides) in Set VM-726†; price complete with album \$11.02.

MOZART

Concerto for Piano and Orchestra, No. 20, D Minor, K. 466. Walter (pianist-conductor) & Vienna Philharmonic Orchestra. Four 12" records (8 sides) in Set VM-420†; price complete with album \$4.72.

Deutsche Tanze, Nos. 1-3, K. 605. Vienna Philharmonic Orchestra. 10" record (2 sides) No. V-4564; price 79c.

Die Entführung aus dem Serail—Ach, Ich Liebe. Lily Pons (soprano) & Symphony Orchestra. 10" record (2 sides) No. C-17346-D in Set CM-518†; price complete with album \$2.89.

Die Entführung aus dem Serail—Welch wanne (Blondine's Aria). Lily Pons (soprano) & Symphony Orchestra. One side of 10" record No. C-17347-D in Set CM-518.

Motet, "Exultate"—Alleluia. Lily Pons (soprano) & Symphony Orchestra. One side of 10" record No. C-17347-D in Set CM-518.

Le Nozze di Figaro—Voi che sapete. Lily Pons (soprano) & Symphony Orchestra. One side of 10" record No. C-17345-D in Set CM-518.

Serenade, G Major ("Eine Kleine Nachtmusik"), K. 525. Symphony Orchestra. Two 12" records (4 sides) in Set CMX19†; price complete with album \$2.63.

Serenade, G Major ("Eine Kleine Nachtmusik"), K. 525. Vienna Philharmonic Orchestra. Two 12" records (4 sides) in Set VM-364†; price complete with album \$2.62.

Symphony No. 38, D Major ("Prague"), K. 504. Vienna Philharmonic Orchestra. Three 12" records (6 sides) in Set VM-457† price complete with album \$3.67.

Symphony No. 39, E Flat, K. 543. BBC Symphony Orchestra. Three 12" records (6 sides) in Set VM-258†; price complete with album \$3.67.

Symphony No. 40, G Minor, K. 550. Berlin State Opera Orchestra. Three 12" records (6 sides) in Set CM-182†; price complete with album \$3.68.

Symphony No. 41, C Major ("Jupiter"), K. 551. Vienna Philharmonic Orchestra. Four 12" records (7 sides) in Set VM-584†; price complete with album \$4.20.

Die Zauberflöte—Overture. Symphony Orchestra. 12" record (2 sides) No. C-67660-D; price \$1.05.

Die Zauberflöte—Zum Leinden bin ich auserkoren (Queen of the Night's Aria). Lily Pons (soprano) & Symphony Orchestra. One side of 10" record No. C-17345-D in Set CM-518.

SCHUBERT

Rosamunde—Ballet Music No. 1, B Minor & No. 2, G Major. London Symphony Orchestra. 12" record (2 sides) No. V-12534; price \$1.05.

Symphony No. 8, B Minor ("Unfinished"). Vienna Philharmonic Orchestra. Three 12" records (6 sides) in Set V-G9†; price complete with album \$2.89.

Symphony No. 9, C Major ("The Great"). London Symphony Orchestra. Six 12" records (12 sides) in Set VM-602†; price complete with album \$6.82.

SCHUMANN

Symphony No. 3, E Flat, Op. 97 ("Rhenish"). New York Philharmonic Symphony. Four 12" records (8 sides) in Set CM-464†; price complete with album \$4.73.

Symphony No. 4, D Minor, Op. 120. London Symphony Orchestra. Three 12" records (6 sides) in Set VM-837†; price complete with album \$3.67.

SMETANA

The Moldau ("Vltava"). New York Philharmonic Symphony. Two 12" records (3 sides) in Set CM-X211† (with Dvorak: Slavonic Dance No. 1). Price complete with album \$2.63.

STRAUSS (JOHANN JR.)

Die Fledermaus—Overture. Paris Conservatory Orchestra. 12" record (2 sides) No. V-13688 in Set VM-805† (Strauss's Two Overtures and Two Waltzes). Price complete with album \$4.72.

Kaiserwalzer, Op. 437. Vienna Philharmonic Orchestra. 12" record (2 sides) No. V-13690 in Set VM-805.

Kaiserwalzer, Op. 437. New York Philharmonic Symphony. 12" record (2 sides) No. 11854-D; price \$1.05.

Rosen aus dem Suden Op. 388. Berlin Philharmonic Orchestra. 12" record (2 sides) No. C-69561-D in Set CM-364†; price complete with album \$4.73.

Tales from the Vienna Woods, Op. 325. Symphony Orchestra. 12" record (2 sides) No. C-69562-D in Set CM-364.

Der Zigeuner baron—Overture. Symphony Orchestra. 12" record (2 sides) No. C-9083-M; price \$1.05.

Der Zigeunerbaron—Overture. London Symphony Orchestra. 12" record (2 sides) No. V-13689 in Set VM-805.

STRAUSS (RICHARD)

Der Rosenkavalier—Waltzes. Berlin Philharmonic Orchestra. 12" record (2 sides) No. C-67892-D; price \$1.05.

Salome—Dance of the Seven Veils. Berlin Philharmonic Orchestra. 12" record (2 sides) No. C-67814-D; price \$1.05.

WAGNER

Die Gotterdammerung—Siegfried's Rhine Journey. Symphony Orchestra. 12" record (2 sides) No. C-68101-D; price \$1.05.

Die Gotterdammerung—Funeral March. Symphony Orchestra. 12" record (2 sides) No. C-68044-D; price \$1.05.

Die Meistersinger—Dance of the Apprentices. Symphony Orchestra. 12" record (2 sides) No. C-68691-D in Set CM-X43†; price complete with album \$2.63.

Die Meistersinger—Act III, Prelude. Symphony Orchestra. 12" record (2 sides) No. C-68690-D in Set CM-X43.

Siegfried Idyll. Vienna Philharmonic Orchestra. Two 12" records (4 sides) in Set CM-X26†; price complete with album \$2.63.

DICTION

GEIGER-LATOUCHE: Dramatic Sketches. Judith Anderson, Gene Leonard and Unaccompanied Mixed Quartet. Three 12" records (6 sides) in Set VM-960†; price complete with album \$3.67.

The above labeling is at deliberate odds with Victor's title for this "timely" album—"Judith Anderson in Dramatic Sketches." But Geiger and Latouche rate the spotlight here, and Miss Anderson would do well to take second billing.

As if five-minute playlets with "name" actors weren't instantly available on your favorite radio variety show, the phonograph herewith endows a few of these fleeting moments of transcendent beauty with the relative immortality of records.

Both Milton E. M. Geiger and John "Ballad for Americans" Latouche are network writers highly esteemed (and priced). The samples of their literary talents given permanence in VM-960 indicate a fluid command of their medium, a feeling for purple prose, and a philosophy rich in soap-opera patriotism.

Two of the four scripts are not exactly original. One is a dramatization of Lincoln's famous letter to Mrs. Bixby, after the loss of her five sons, and the other is unedited selections from "The Sermon on the Mount" which are sincerely read by the star and should be available on a single disc.

The three "sketches" are produced up to and beyond the hilt. The quartet croons its musical "bridges" in an appropriately oleaginous fashion, and the drummer is

properly military. We have a penchant, tho, for the poor bugler, who struts and frets his "Taps" upon the stage, and then is heard no more.

Mr. Leonard is the star's chief support, and he is certainly wise in the ways of the microphone. His mellow voice is clearly and evenly projected (which cannot be said of the "bit actors"), and he is obviously versatile. But Franco-American relations being what they are, let us hope he is not wholly responsible for the characterization of the French refugee.

As for Miss Anderson, she is still one of our most admirable tragediennes. Her rich, throaty tones are employed with a wealth of shading that highlights every nuance of the script, and she is past mistress of passionate climax. But after her awe-inspiring Lady Macbeth (VM-878) it is rather difficult to think of her as a typical housewife, and she is hardly anybody's idea of either English Fog or the Statue of Liberty.

Not even Mrs. Bixby (or her modern parallel, Mrs. Sullivan) would seem to have needed the type of Hollywoodized solace contained in VM-960, and in view of the avowed antipathy by service men to such tasteless flagwaving (and who has a better right than they to an opinion?), your reviewer may not be ostracized for finding VM-960 constantly embarrassing.

Only Mr. Geiger and Mr. Latouche's efforts have been evaluated, for Mr. Lincoln's simple, moving peroration to Mrs. Bixby needs no encomium from this quarter, and it would be only presumptuous of us to suggest that "The Sermon on the Mount" will repay repeated hearings an hundredfold, even when, as here, it is backgrounded by an unaccompanied chorus humming Schubert's *Ave Maria*.

Who said there was a shortage of shellac?

FOLK MUSIC

(ANGLO-AMERICAN)

PAUL JONES. Harry Leader and his Orchestra. 12"
imported record (2 sides) No. C-DX1048; price \$2.10.

The above may seem to be a curious pigeon-holing of a single disc that includes such frankly Tin Pan Alley material as "The Hut Sut Song" and "Yes, My Darling Daughter," all played with the proper amount of schmaltz by an unabashed dance band. But since the tunes are linked together by that old chestnut, "Here we come gathering nuts in May" (the joke is accidental), the intent would seem to be at least superficially folk-musical, if the locale of the running set, in practice, would probably be a night club. The record includes:

Link Tune—*Here we come gathering nuts in May*.
Quickstep—*The Hut Sut Song*
Slow Fox Trot—*Over the Hill*
Waltz—*Starlight Serenade*
One Step—*Oasis*

Quickstep—*Yes, My Darling Daughter*
Fox Trot—*Corn silk*
Waltz—*Forever and a Day*
Quickstep—*Aurora*

WAYFARING STRANGER, edited by Alan Lomax. Burl Ives (self-accompanied). Three 10"
records (6 sides) in Set ASCH-345; price complete with album \$2.89.

Poor Wayfaring Stranger
Black is the Color
Foggy Foggy Dew
Buck-Eye Jim
Bold Soldier
Sow Took the Measles
Blue Tailed Fly
Henry Martin

(UKRAINIAN)

UKRAINIAN FOLK SONGS (arr. Rudnitsky). Maria Sokil (vocalist) & Antin Rudnitsky (piano). Three 10"
records in Set ASCH-SC37/44; price complete with album \$2.89.

Formerly "Primadonna" of the State Opera in Kiev and star of the Chicago Civic Opera and the Philadelphia La Scala Opera, Maria Sokil has an international reputation for her expousal of Ukrainian music. The tunes her composer-husband has "arranged" for this collection include an ancient spring song from the Kiev region which was borrowed by Tschaiakowsky as the main theme of his *First Piano Concerto's* third movement. The English titles are followed by the region to which they are native:

Love Song (Boyko)
Young Men's Song (Podilya)
Spinning Song (Poltava)
Wedding Song (All-Ukrainian)
Spring Song (Kiev)
Cradle Song (Hutzul)
New Year's Carol (Volhyn)
Jesting Song (Kuban)

Mme. Rudnitsky's singing seems more notable for enthusiasm than for subtlety, but the uncontrolled, over-monitored recording is no asset.

(WELSH)

WELSH TRADITIONAL SONGS. Thomas L. Thomas (baritone) & Edward Vito (harp). Four 10"
records (8 sides) in Set VM-965; price complete with album \$3.67.

Dafydd y Gareg Wen (David of the White Rock)
Bugeilo'r Gwenith Gwyn (Idle Days in Summertime)
Cyfri'r Giefr (Counting the Goats)
Yu Iach i ti Gymru (Adieu to Dear Cambria)
Y Deryn Pur (The Dove)
Ffarwel Mari (Farewell, Mary)
Ar hyd y Nos (All Through the Night)
Rhyfelgyrch Gwyr Harlech (Men of Harlech)

COLLECTIONS

CHANSONS FRANCAISES. Enny de Vries (chanteuse at the piano). Three 10" records (6 sides) in Set DIS-101/6; price complete with album \$3.67.

According to the blurb, this is "the first album of recordings to be offered... by this beloved favorite of pre-war Europe's music halls, airlines and continental cafes. Enny de Vries has starred on many NBC broadcasts short-waved to Europe, South America, and Canada. She has already become an established favorite in this country through her regular coast to coast broadcasts over the Blue Network. Included in this album are three of her own compositions:

'Dans Mon Coeur' (with Max Rich)

'Un Jour Je Te Dirai' (with Rich)

'Il Pleut Dans Mon Coeur' (with Rich)

Her other selections include:

Un Amour Comme Le Notre (Farel-Borel-Clerc)

La Route Enchanté (Charles Trenet)

Si Petite (Bayle-Claret)

CONTINENTAL COCKTAIL. Lopez and his Orchestra, Carlton Orchestra, Joe Green's Marimba Band. Four 10" records (8 sides) in Set CON-5001/4; price complete with album \$3.67.

Honestly labeled "dinner music" these records are something less than a "continental" cocktail, except in an ambiguous use of the adjective. The geographical division hazily referred to would better have been called "Spanish," for all of the tunes are tangos, played in a manner that seems patently designed as ballroom dance accompaniments. The selections consist of such familiar fare as:

Green Eyes

La Cumparsita

Black Eyes

El Choclo

Twilight

La Rosita

Tango de la Rosa

Jalousie

FRANKIE CARLE AND HIS GIRL FRIENDS.

Frankie Carle (piano) & rhythm background. Four 10" (8 sides) records in Set C-97; price complete with album \$2.63.

Carle's piano sounds a bit harpsichordy in this otherwise excellent recording job. The striking individuality of technique displayed by this "modern-day Gershwin" makes C-97 a much-better-than-average "pop" album. The feminine companions he has gathered together here include:

Diane (Rapee-Pollack)

Charmaine (Rapee-Pollack)

Rose Marie (Friml)

Ida (Leonard-Munson)

Liza (Gershwin-Kahn-Gershwin)

Louise (Robin-Whiting)

Margie (Davis-Conrad-Robinson)

PAPRIKA CHICKEN. Eugene Farkas, Joseph Erdos, Leslie Semsey, Paul Pertis, Alexander Buba and their Gypsy Orchestras & Radiola Symphonic Orchestra. Four 10" records (8 sides) in Set CON-5005/8; price complete with album \$3.67.

If the criterion of good gypsy music is how well it makes a violin cry, these heavily spiced essays in atmospheric cafe melody must be the last word on the subject, for the strings here are truly like Niobe—all tears:

There's But One Girl

Student's Czardas

Leaves Are Falling

Don't You Worry (Czardas)

The Pretty One (Czardas)

You'll Be Mine at Harvest Time (Czardas)

I Deny It All (Czardas)

The Tulip Chest (Czardas)

Blue Forget-Me-Not

Whispering White Acacias

Radics Serenade

Avant de Mourir



SECOND REVIEWS

CHOPIN (FREDERIC)

CHOPIN: Concerto No. 1, E Minor, Opus 11. Artur Rubinstein (piano) & London Symphony Orchestra, conducted by John Barbirolli. Four 12" records (8 sides) in Set VM-418†; price complete with album \$4.72.

Chopin's two concerti, both written before the composer was 21, have never been listed among his greatest works, but they have provided countless hours of pleasant listening for Chopin admirers.

Artur Rubinstein is perhaps the foremost living interpreter of Chopin's music, and if this album is typical, it is not difficult to see why. He has a controlled rubato, great beauty of tone, wide variety of mood, exquisite phrasing, and unparalleled technique.

It is perhaps, therefore, fortunate that this intriguing work is a "piano solo, accompanied, at times, by an orchestra." Rubinstein ripples through these beautiful arabesques with incomparable élan, while the meagre orchestral accompaniment is conducted by Barbirolli as if he had exchanged his baton for a mace.

The engineers have given their all to a recording that, while not as bright and clean as contemporary work, is eminently satisfactory and shows little sign of age.

A new supply of this three-star item is limited to automatic couplings.

DOWLAND (JOHN)

DOWLAND: Pavans, Galiars and Alamands for Lute and Strings. Suzanne Bloch (lute) & New York String Sinfonietta, conducted by Max Gobermann. 12" record (2 sides) No. TI-1301; price \$2.10.

John Dowland (1563-1626) was a great lute virtuoso and singer who pioneered in the development of the "art song." These examples of his creative talents are indeed "Timely" for performances on the lute are exceedingly rare in the recorded repertoire, and these miniature scores indicate unusual inspiration.

Suzanne Bloch, daughter of the eminent Hebrew composer, proves that she is as adept on this archaic stringed instrument as she is on the equally obsolescent virginal and recorder. She has been ably, if tentatively, accompanied by Gobermann and the New York Sinfonietta.

The lute is as difficult an instrument to record as is the organ (for exactly opposite reasons). It is perhaps for this reason that the orchestral strings here are often little more than suggested by the recording, for the lute is resonant and clear.

TI-1301 has been out of stock for over two years. We are fortunate to have a limited supply again on hand.

DVORAK (ANTONIN)

DVORAK: Symphony No. 4, G Major, Opus 88. Czech Philharmonic Orchestra, conducted by Václav Talich. Five 12" records (10 sides) in Set VM-304†; price complete with album \$5.77.

Like Beethoven's fine *Fourth Symphony* to his mightier *Fifth* ("The Victory"), Dvorak's thoroughly ingratiating *Symphony No. 4* has long stood in the shadow of its immediate successor, the famous "From the New World" . . . only more so for Dvorak's earlier essay is very infrequently performed.

The reason is hard to guess, for it is one of the most accessible in the literature—a melodiously pastoral work that, if not always sunny, is beset by nothing more tempestuous than heavy spring showers. Rustic vitality and gentle melancholy alternate in a manner not unlike that of the genre paintings and landscapes of the Dutch Masters, but with an unmistakably Bohemian flavor.

Václav Talich is the supreme exponent of Czech music, and his innate understanding of Dvorak's style and intensely nationalistic character has been the source of a long list of definitive readings. His excellent orchestra here gives him enthusiastic, and accurate, support.

The recording betrays its age only in the relative deadness of the studio, which makes the ensemble sound smaller than it actually is. There is ample resonance and fidelity to timbres, and the choirs are beautifully balanced.

We are happy to welcome this long-absent album back to our shelves, tho the supply is limited to automatic couplings.

GOMOLKA (MIKOLAJ)

GOMOLKA: Psalm 77, "Pana ja wzywac" & ZIELIŃSKI: Motets, "In Monte Oliveti" & "Per signum Crucis" & SZAMOTULSKY: Evening Prayer, "Juz sye zmyerzka." "Motet et Madrigal" Choir (unaccompanied), conducted by Heinrich Opienski. Artistic Director: Curt Sachs. 12" imported record (2 sides) No. AS-53; price \$2.00.

The name Gomolka is likely to mean no more to the average collector than Zielenski or Szamotulski, for all three were obscure Polish composers of the seventeenth century whose compositions are interesting today only to musicologists and those with a penchant for choral music of Renaissance Europe.

So it is with this disk. The selections are expertly sung by a mixed choir with good diction (if that helps) and fine ensemble tone. And the engineers have done a remarkable job of the middle-thirties "studio type." Surfaces are beyond praise.

SCHUBERT (FRANZ)

SCHUBERT: Die Winterreise—Selections, Vol. 1. Lotte Lehmann (soprano) & Paul Ulanowsky (piano). Three 12" records (6 sides) in Set CM-466; price complete with album \$3.68.

At this late date any comment on the artistry of Lotte Lehmann would seem superfluous. CM-466 is a representative sampling of her unique vocal character—her edgy top tones, her undependable focus, her profound understanding and exposition of text, her delicately modulated phrasing, and the truly glorious freedom of her delivery.

The album is well recorded—a fact that points up the fine accompaniments of Mr. Ulanowsky whose playing matches Mme. Lehmann's singing at every point, in a manner which makes inescapable the conclusion that their interpretations are, like Wagnerian music and text, "twin-born."

The songs from this great Schubertian cycle Mme. Lehmann gives us here are:

- No. 1, *Gute Nacht* (Good Night)
- No. 2, *Die Wetterfahne* (The Weathervane)
- No. 6, *Wasserflut* (The Watercourse)
- No. 10, *Rast* (Rest)
- No. 11, *Fruhlingstraum* (Spring Dream).
- No. 16, *Letzte Hoffnung* (Last Hope)

Those who admire great lieder superbly (if unevenly) sung would do well to investigate CM-466.

STEFFANI (AGOSTINO)

STEFFANI: Duo—Occhi perchè piangete. Mme. J. Peretti (soprano), Mlle. M. Vhita (contralto), R. Gerlin (harpsichord). Curt Sachs (Artistic Director). 12" imported record (2 sides) No. AS-29; price \$2.00.

Himself a direct offspring of the previous half-century's great strides forward in bending known vocal forms and devices toward the Florentine goal of music-drama, Steffani (1654-1728) was an outstanding composer, singer, mathematician and priest whose operas, duet cantatas, and church music left an abiding influence on the rising German school of composers, particularly the young Handel.

A typical example of his mastery of polyphonic vocal writing is this elaborate duo for contralto and soprano. The ornamental lines are complicated and difficult but are kept immaculately free of confusing detail.

Mme. Peretti has quite a lovely voice, which she uses with great distinction on this disk, in marked contrast to the excessive vibrato and breathiness of Mlle. Vhita, whose vocal emissions at times veer dangerously close to cackling. The simple harpsichord accompaniment is supplied a bit too submissively by M. Gerlin.

Lovers of opera and of singing in general will find AS-29 of singular interest, particularly when the artists have been so well served by the technicians, who have supplied superb surfaces for a recording that is clearly defined, if hardly sonorous.

WOLF (HUGO)

WOLF: Italian Serenade, G Major. Budapest String Quartet. 10" imported record (2 sides) No. G-DA1304; price \$2.10.

To those who habitually think of Hugo Wolf as one of the two or three greatest song composers in musical history, this feverishly energetic and unmistakably beautiful little score will come as a distinct surprise. Having heard it as performed here, one can only concur in the critical consensus that, had Wolf chosen to concentrate upon instrumental composition in his later years, he would very likely have produced a major masterpiece.

Certainly the *Italian Serenade* is not that. But within the limitations it has set for itself, the work is a highly original and individual essay in intimate music-making.

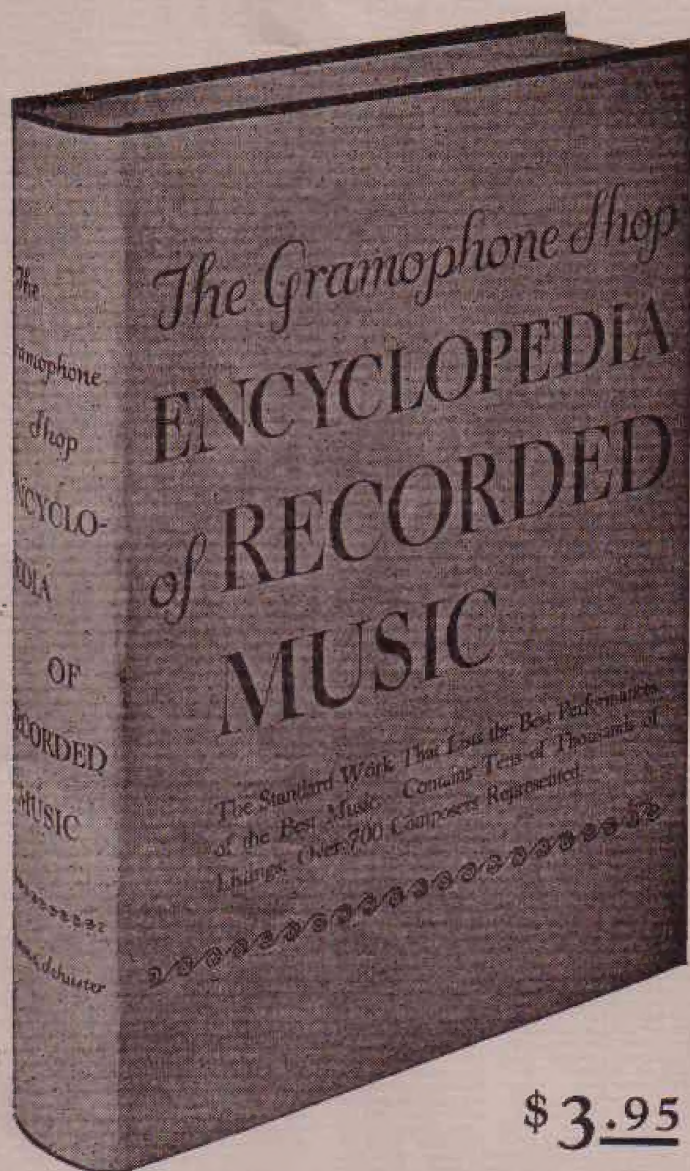
G-DA1304 is an English pressing of the disc formerly listed in domestic Victor catalogues as V-4271, unobtainable now for several years. One would otherwise never have guessed the age of the recording, which is sheer perfection.

The Budapest Quartet here is not exactly the one we have been hearing on recent Columbia releases. The violist is Ipolyi, instead of Kroyt. But the same superb rapport is characteristic of the older ensemble's playing, and G-DA1304 is, interpretatively, every bit as fine as it is technically.

Originally composed for small chamber orchestra, the *Italian Serenade* was transcribed by Wolf himself for string quartet, and it is this version performed here.

Highly recommended.

"Though a quantity of other books has been produced to annotate the literature of recorded music with various degrees of critical thoroughness, this 'Encyclopedia' must be recognized as a source-book beyond compare." Irving Kolodin, in the NEW YORK SUN, 10/23/42



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